

MISCELLANEOUS.

MODERN ART IN JAPAN.

The victories of Japan have acted as an effective advertisement for the country of the rising sun. Even during the war, its trade and commerce have been expanding, while science, literature, and the arts are flourishing. As an instance of how dangers and triumphs are stimulating her national life we publish as a frontispiece, a series of panels which characterize modern Japan in the very latest phase of her development.

The first panel, called "Victory," by Eitatsu Koyama, appeals to Japanese patriotism. It shows the taking of the hostile wall on top of which a young Japanese officer is waving the banner of the rising sun.

Part of the Japanese success is due to the care with which all the accessory institutions indispensable for the general support of the army have been handled. It is well known how much Europe and America will have to learn from the Japanese medical and sanitary staff and also from the practical way in which baggage and ammunition have been forwarded. Kogyo Sakamaki has devoted a picture to this important branch of the Japanese army, and shows us an incident in the life of the commissariat department.

While the present war naturally stands in the foreground of interest, we observe that the old national heroes and traditions are not forgotten. It has been observed by war correspondents and also at the Russian headquarters, that the Japanese dead are always dressed in clean linen and scrupulously washed and kempt; and it is a fact that before every battle all the Japanese troops from the higher officers down to the privates, bathe and dress in clean clothes. This is the reminiscence of an idea prevalent in feudal Japan, when the hero was more anxious for his honor than even for victory. It is reported of Kimura-Shigenari that before he started out to give battle to his adversary Tokugava, the Sho-gun, that he was dressed in new and clean clothes, and when he fell in battle, his enemy found his hair perfumed with sweetest odors. It was a point of honor to the mediæval Japanese warrior to make a good appearance even in the hour of death. Eiga Yamakaga pictures the moment when Kimura-Shigenari is making ready for battle. His wife kneels at the side of his chair, having a vase of ointment before her on the tabouret.

Another picture of the same class by Konen Kumamimi represents the youth of Date-Masamune, one of the chief generals of Kimura-Shigenari. A priest is instructing the youth as both are kneeling before an altar of Achala, the god of will-power.